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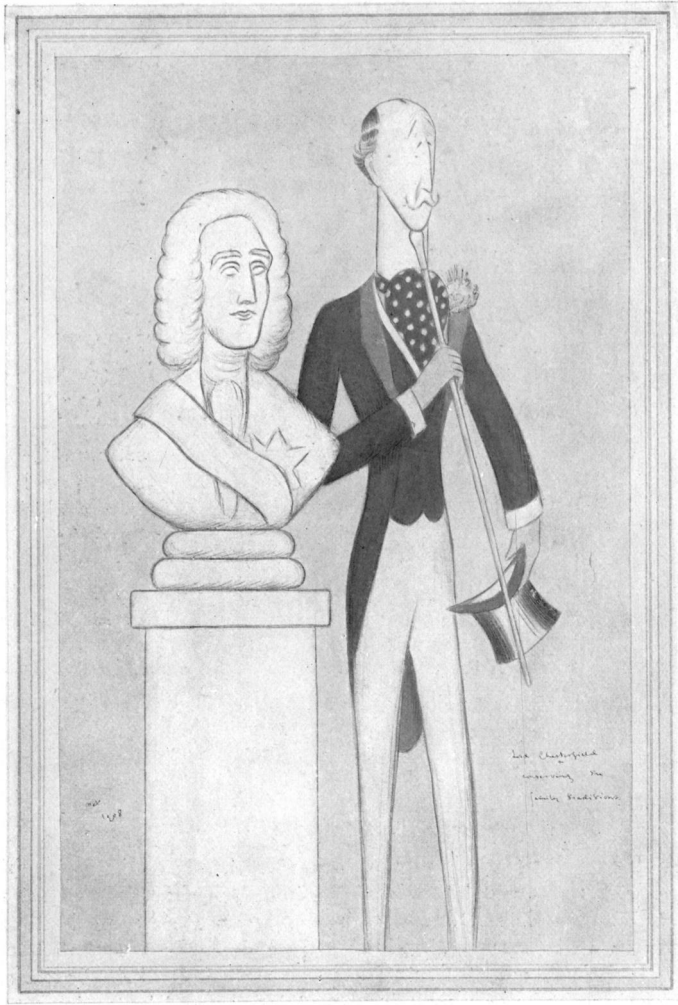
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LORD CHESTERFIELD CONSERVING THE FAMILY TRADITIONS. BY "MAX"
 FROM A HITHERTO UNPUBLISHED CARICATURE IN THE POSSESSION OF A. E. GALLATIN, ESQ.
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"MAX"

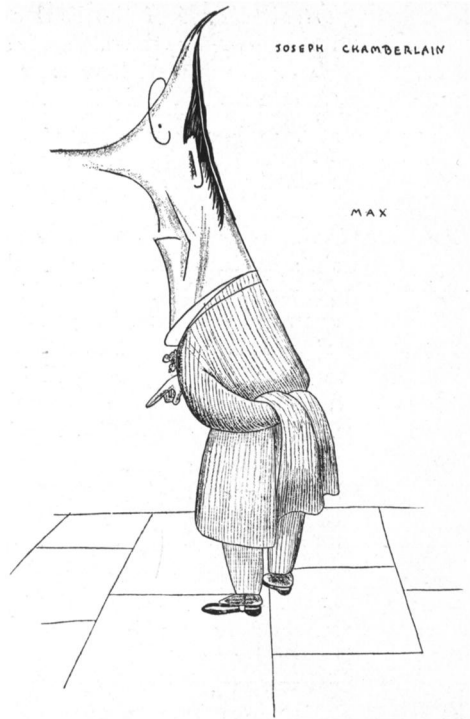
BY A. E. GALLATIN

AFTER a morning spent among the pictorial anecdotes of the Royal Academy a visit to the exhibition of caricatures by Max Beerbohm, held at the Leicester Galleries a few weeks before the Coronations of King George and Queen Mary, proved particularly refreshing. "Max's" caricatures are as

deliciously witty as the polished cadences of his essays, which Edmund Gosse classes with those of La Bruyère, Addison and Stevenson. He is a true caricaturist,—and how few others we have had in recent years besides Pellegrini, Léandre and "Spy,"—a master of this "serious art which makes frivol-

ity its aim," a caricaturist whose drawings are examples and classics of their kind.

"Max" once wrote a most engaging and fantastical sketch entitled "The Spirit of Caricature," which unhappily has not been preserved in any of the collected volumes of his essays, in which he described the perfect caricature as "that which, on a small surface, with the simplest means, most accurately exaggerates to the highest point, the peculiarities of a human being, at his most characteristic moment, in the most beautiful manner." This definition is also an excellent description of one of "Max's" own caricatures, in which the dominating features of his subject have been seized upon and emphasized: with the fewest possible strokes of his pencil, every line counting and every line being essential. Although the final drawing has probably been executed in a very short time, it is, nevertheless, the outcome of much deliberation, the subject having been carefully studied beforehand and many preliminary sketches made.



JOSEPH CHAMBERLAIN. BY "MAX"



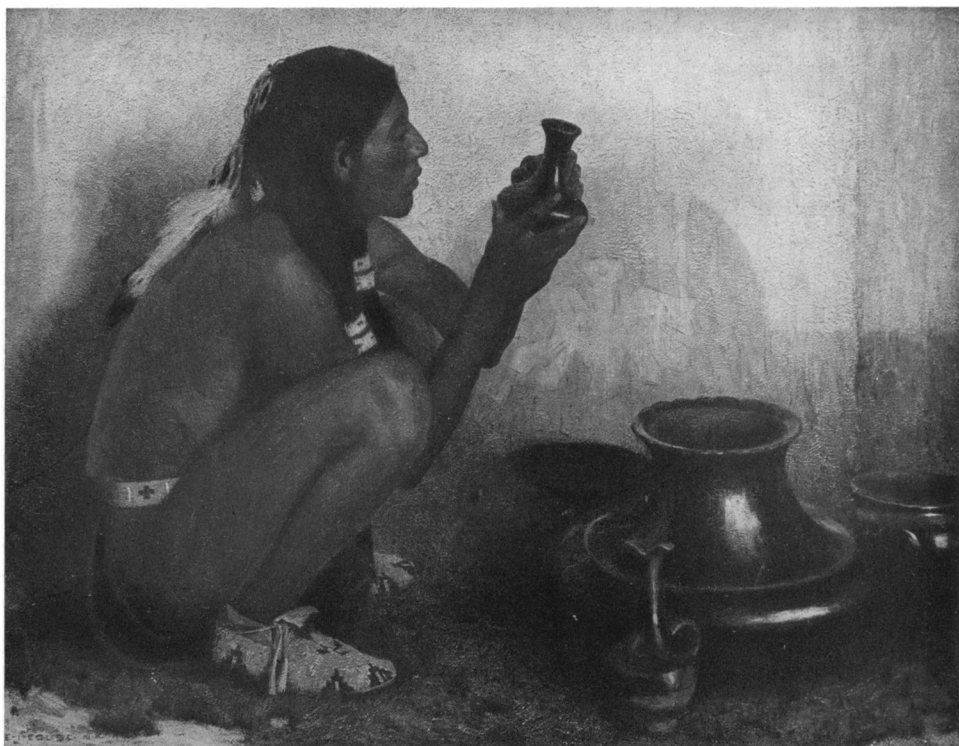
DANTE GABRIEL ROSSETTI IN HIS BACK GARDEN. BY "MAX"
COURTESY OF WILLIAM HEINEMANN

Of the *portrait chargé* of the Earl of Chesterfield standing by the side of a bust of his famous ancestor, here reproduced for the first time, "Max" writes me that he "drew the cravette and the buttonhole first of all, and the rest was exhaled corollarily from them!" This pencil drawing with its delectable touches of water-color illustrates very well the points made by L. Raven-Hill, the immensely clever black and white artist, in a preface to a collection of "Max's" caricatures: "Since 'Ape' there has been no one with such an awful instinct for the principal parts of a man's appearance. Look at each of these cari-

catures, and see how one or two things in each are elaborated and magnified, and how slightly he deals with the rest. His instinct for style and character is wonderful. He gives you a savage epitome of a man's exterior, and through that, the quintessence of the man himself. He is a psychologist in drawing if ever there was one."

NOTE. The albums of his work comprise: "Caricatures of Twenty-five Gentlemen" (1896); a supplement to the London *World* (Dec., 1900); "The Poet's Corner" (1904), and "A Book of Caricatures" (1907). Other caricatures have appeared in various papers, including *The Idler*, *The Butterfly* and *Pick-Me-Up*.

A GROUP OF PICTURES SHOWN IN THE WINTER EXHIBITION OF THE NATIONAL ACADEMY



SAN JUAN POTTERY

E. IRVING COUSE

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